

Reginald Marsh





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Reginald Marsh. Portrait by Barbara Sutro, 1948.



Reginald Marsh

Whitney Museum of American Art
September 21 — November 6, 1955

The Columbus Gallery of Fine Arts
November 27 — December 25, 1955

The Detroit Institute of Arts
January 13 — February 12, 1956

City Art Museum of St. Louis
March 2 — April 1, 1956

Dallas Museum of Fine Arts
April 15 — May 20, 1956

Los Angeles County Museum
June 10 — July 8, 1956

Santa Barbara Museum of Art
July 25 — August 26, 1956

San Francisco Museum of Art
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Reginald Marsh

REGINALD MARSH was born an artist, by both native gift and parentage. His father, Fred Dana Marsh, who survives him, was one of the first American artists to paint modern industry. He and his wife, Alice Randall, a miniature painter, had met as art students, and they were living in Paris in 1898 when their second son, Reginald, was born in an apartment over what is now the Café du Dôme. When they returned to America two years later, Fred Marsh was immediately struck by the paintability of the new skyscrapers, and began to picture the building of them — giant steel beams swung in air with workmen balanced on them — a series culminating in his fresh, vigorous mural done in 1910 for the Engineers' Club, New York.

The Marsh family had settled in Nutley, New Jersey, a quiet suburb where their neighbors were mostly artists and writers. It was here that I first knew Reg: our parents were friends, we were only a few months apart in age, and we became each other's best friends. A memorable part of my childhood was the Marsh house: the big studio with his father's work in progress, ingenious maquettes of structural steel with little clay figures, living models from the city, reproductions of Titian and Tintoretto on the walls, many art books, bound volumes of *Jugend* and *Fliegende Blätter* with their strong graphic work — a house in which everything had to do with art.

Reg was a short stoeky boy, notable for his broad shoulders, round face, sandy red hair, and freckles. He began to draw before he was three. Lovingly preserved by his mother in a scrapbook still extant, his drawings of locomotives, ships and tall buildings were remarkable for their sharp observation. His father, knowing from experience that art was not a paying profession, gave him no instruction: his mother set him to copying casts and drawing portraits. He also wrote poems, and kept a diary, so crammed with happenings and quaint humor that much of it was later published serially in the *New York Tribune* by the cartoonist Clare Briggs. Reg was an exceptional child in his talent, his sense of humor, and his shyness, which sometimes made him self-conscious and awkward; but he always tried desperately to act like a perfectly normal boy interested chiefly in sports and fights. He and I shared many happy outdoor days, especially in the summers, spent at Sakonnet, Rhode Island. Fred Marsh built a Brittany cottage on the edge of the

harbor and acquired a seagoing motorboat, and most of our time was spent on or in the waters of Narragansett Bay and the ocean. In later life Reg's pictures were never wrong in nautical details.

Since his grandfather Marsh was well-off, he was given a conventional education at Lawrenceville and Yale. The Yale Art School of those days was an academic stronghold, and he was not allowed to enter the life class; as he wrote later, "I was taught drawing from the antique and painting from still life by the pedants of the school, in a way that would make their 'old master' heroes turn in their graves. . . . It was all I could do to pass the courses." Better training came from drawing for the *Yale Record*. A graphic skill, inborn and absorbed at home, a decorative sense echoing *The Yellow Book* and *Jugend*, and an ability to draw a sophisticated pretty girl, were qualities rare enough among undergraduates to make him the *Record's* star illustrator and to give the magazine an edge over its rivals in other colleges. He was made Art Editor of the 1920 Board, and when his term was over in the middle of his senior year, the incoming Editor-in-Chief, William Benton, future publicity genius and Senator from Connecticut, persuaded him to continue illustrating for an unpublicized salary of \$50 a month. This with his customary share of the profits gave him a tidy sum to graduate with. Something else Yale gave him was extra-curricular college life, an initiation to girls, alcohol and parties, to the world of youth, privilege and pleasure, which always attracted him and furnished material for his art. And collegiate social contacts made him thereafter a member, though a somewhat misfit and uneasy one, of the upper classes.

After graduation in 1920 he came to New York and took up the uncertain career of a free-lance artist for newspapers and slick-paper magazines, doing theatres, night life, humorous illustrations. "Peddled drawings all day. Drew anything available," he recalled. Our mutual friend Edmund Duffy, later ace cartoonist of the *Baltimore Sun* and three times Pulitzer Prize winner, "taught me the ropes of the newspaper game and how to go to all the theatres free." Good friends and cutthroat competitors, they shared an admiration for the Daumier-Forain tradition, and among living artists, Boardman Robinson. After two years the *Daily News* took Marsh on as a staff artist to draw the humors of city life under regular headings such as "Subway Sunbeams," and a daily column of vaudeville drawings, with each act given a percentage rating. "It took the place of an art school," he once said, "and was very good training because you had to get the people in action and sketch them quickly." Though summary and rather crude, these drawings showed a steady gain in caricatural ability. The *Daily News* job paid well and lasted three years.

When *The New Yorker* was launched in February 1925 he was one of its original staff. "*The New Yorker* in its early days was a great deal like working for the *Record*," he said. "Small, intimate, the same atmosphere; all the men were under thirty, and the editorial offices were in one room." He covered movies and occasionally plays, and metropolitan life in general: sometimes humorous illustrations

with gag lines, more often simply drawings of the city itself, with an increasing emphasis on low life. Perhaps it was this that kept him from becoming, after the first five or six years, one of *The New Yorker's* regulars. Although these illustrations were his strongest to date, they lacked the proper light touch; they would have belonged better in the old *Masses*, along with Sloan and Art Young.

In the first years of his career Marsh had thought of himself as an illustrator and cartoonist, not a painter — a reaction against his early background like that of many creative individuals. "Painting seemed to me then a laborious way to make a bad drawing, a kind of cure-all for unwanted artists to pass the time." His professional training had been almost nil: a month at the Art Students League one summer during college, and four months in John Sloan's night drawing class at the League in the season of 1920-1. But since the *Daily News* work took only a day a week, he went back to the League in the fall of 1922 to study painting, though still tentatively, trying a month each with different instructors: Kenneth Hayes Miller, George Bridgman, George Luks. Of his life at this time he wrote: "Become sophisticated. Scorn old masters. . . . Feel altogether aesthetic. Move to Greenwich Village. . . . Start painting in earnest in 1923 — join Whitney Studio Club." In November 1924 the Club gave him his first one-man show, of oils and watercolors.

In late 1925 he went abroad for several months. "A first visit to the Louvre was so awe-inspiring that I thought I must throw the greatest energy into the study of art." Here he copied Rubens' *Kermesse*, Delacroix' *Massacre of Scio*, a Titian and a Rembrandt. His education in Paris was aided by Mahonri Young out of his immense store of knowledge and love of the old masters. But the most decisive personal influence came after his return: that of Kenneth Hayes Miller, with whom he studied again at the League in the winter of 1927-8, and formed a friendship that lasted all the older man's life. One of the most penetrating and illuminating minds among American artists, a classicist living and painting on Fourteenth Street, Miller helped Marsh to understand the principles of design in the art of the past, and apply them to the raw material of the present. "One of the greatest things that has happened to me is his guidance," Marsh wrote; and in 1944, "I still show him every picture I make."

Marsh's first paintings were mostly realistic transcripts of New York and its environs, showing a grim appreciation of the starkness of Tenth Avenue, the mean architecture of suburban houses, the dreariness of Long Island dump heaps. His portraits of friends had some of the unflattering veracity of Thomas Eakins, whom he admired above any American of the past generation. These early oils revealed an almost painful honesty and an awkward power. He had been primarily a graphic artist, and his first attempts in oil were labored. Modern painting, with its relatively direct, opaque technique, had forgotten the old masters' complex methods of underpainting and glazes, which gave their pictures solidity, transparency and depth. Marsh evidently sensed this unconsciously. "I shied away from oil. The attempts I infrequently made ended always in an incoherent pasty mess. . . . Watercolor I took

up and took to it well, with no introduction." The lighter medium, transparent over the white paper ground, was just a step beyond drawing, and his watercolors of skyscrapers, ships and railroad yards, done on the spot, had some of Homer's and Hopper's fresh, forceful naturalism.

Then in 1929, through Thomas Benton and Denys Wortman, he discovered the egg yolk medium. Like watercolor it was translucent, with the white gesso ground showing through, but it had more body. A medium perfectly suited to his temperament, "it opened a new world to me. Egg is a fine 'draftsman's' vehicle and very easy to handle. . . . The luminosity and clearness of drawing is preserved, yet a certain greasy quality of the yolk gives a 'fat,' oily effect. Drying is instantaneous, and superimposed brush strokes are easily made. . . . I put egg yolk on a kind of belt line production for a dozen years and ehueked oil forever." He used the medium like watercolor, in glazes without white pigment, getting his lights from the gesso ground, either thinly covered or rubbed back. Thus he could build the picture in a continuous process of drawing and glazing, never losing its draftsmanlike character. Almost immediately he began producing, with a new swiftness and sureness, large-scale compositions which had a completeness he had never approached before. This series of egg temperas done in the decade of the 1930's made his reputation as a painter.

These first mature paintings were built almost entirely out of the world he knew best — New York. No painter has known the city more completely. He walked its streets continually, frequented every kind of neighborhood, studied the city in all aspects — the streets and their crowds and characters, the subway and el, movie palaces and burlesque houses, dance halls and night clubs, Harlem and Coney Island, the harbor with its busy traffic, the skyline seen from Brooklyn Heights or Governors Island, the majestic bridges, the railroad yards across the Hudson. Recalling his feelings on first returning from Europe, he wrote: "I felt fortunate indeed to be a citizen of New York, the greatest and most magnificent of all cities in a new and vital country whose history had scarcely been recorded in art."

For twenty-five years his studios were always on Fourteenth Street or near it; for the last two decades that strange little eyrie at 1 Union Square which his friends knew so well and were always trying to get him to move out of — crowded with pictures, with hardly room to turn around, but overlooking the Square whose busy life he could study through a pair of high-powered binoculars. Summers, when other artists took to the country, he could be lured away for only a few days — summers, when the city, emptied of the fashionable classes and taken over by the democratic masses, was most itself, when the hot days and nights brought a careless freedom, when the girls wore least on the streets, when Coney Island was jammed.

In Marsh's panorama of the city, humanity was the center of interest. He liked character, in people and places. He liked crowds, movement, the energy and excitement of popular life. Wherever the crowds were thickest and the human animal displayed his infinite variety, he found his subjects. One of his dominant themes

was the public pursuit of pleasure in its myriad forms — theatres, burlesque houses, night clubs, dime-a-dance joints, Harlem dance halls. Early in his career he fell in love with Coney Island and became the first painter to fully exploit its flamboyant wonders — the crazy humor of Luna Park, the freaks and macabre images, the ceaseless movement of merry-go-rounds and revolving bowls, the breath-taking flight of swinging chairs, the babel of signs, and the surging holiday crowds — a wealth of fantastic imagery that gave him subjects all his life.

Sex as publicly presented always fascinated him. A main motivating force in his art was the magnetic power of the female body, that immemorial theme that has produced some of the world's greatest art — and some of the worst. The conventional studio nude was not for him; it had to be the figure as seen in the real world, from the shopgirl on the street to the burlesque stripper dropping her clothes one by one until the climactic all-too-brief revelation of nakedness. Burlesque had no more devoted student. "The whole thing is extremely pictorial," he explained. "You get a woman in the spotlight, the gilt architecture of the place, plenty of humanity. Everything is nice and intimate, not spread out and remote as in a regular theatre." When public hearings on the indecency of burlesque were held in 1937 he testified in its defence, and after it was banned in New York he followed it out to Jersey City.

The greatest opportunity to observe the human body was on the beach at Coney Island, "where a million near-naked bodies could be seen at once, a phenomenon unparalleled in history. . . . Crowds of people in all directions, in all positions, without clothing, moving — like the great compositions of Michelangelo and Rubens. I failed to find anything like it in Europe." Here was a universe of tangled bodies, strong men and robust women, athletic show-offs doing stunts, loving couples, the handsome and the ugly, the corpulent and the skinny — the human body in all its energy, beauty and grotesqueness. Often, coming back to New York after an absence (even arriving from Europe) he would immediately take the subway to Coney Island.

Marsh's crowds were not made up of faceless robots; they were individuals sharply characterized, with a gift for catching the traits that made each one unique. His eye was not gentle: he made the most of the vulgar lushness of the girls, the slick coarseness of the young men, the grotesqueness of fat middle age, the downright ugliness of a large part of the human race. But his people were alive, and one need only look at an average subway crowd to see how faithful to reality his vision was, with an allowance for artistic license. It is true that he did not have the searching character sense of a Rembrandt or an Eakins; he was a satirical realist in the tradition of Hogarth and Rowlandson, relishing the richness and contrast of character seen in the aggregate, not concentrating on the inner life of the individual. But though satire played an important role, it was combined with delight in the life of the body, in health and energy, in sexual attraction; fundamentally his art was more affirmative than negative. His exposure of the ugly in humanity was the reverse side of a love of physical vitality and beauty.

His social range was wide: Fifth Avenue, Fourteenth Street, the Bowery. Toward the upper class his attitude was that of one who belonged to it but was not of it. Its glamour interested him less than its foibles. He had a mocking eye for the fatigued aristocracy of the dowager and the old beau, the humors of opera and Stork Club. But by and large he preferred the masses to the classes as subject-matter. "Well-bred people are no fun to paint," was an often-quoted statement that he denied but that still expressed his viewpoint. He did say: "I'd rather paint an old suit of clothes than a new one, because an old one has character, reality is exposed and not disguised. People of wealth spend money to disguise themselves."

At the other end of the social scale, the Bowery and its people attracted him from his early days as a newspaper artist. As he was reaching artistic maturity came the Depression, the effects of which he saw at first hand: bread lines, "jungles" where the homeless unemployed lived. Even after the worst of the crisis was over, the Bowery and its special life continued to have a strong fascination for him: the bums, the dwellers in flop houses, the drinkers of "smoke," the permanent wreckage of the city. Seldom has an artist caught more accurately the unmistakable signs of the man who is down and out, the marks of despair and drink, of fights and falls, of sleeping in the open — and often, showing through, the original fineness of features. Here was a deep sympathy, quite unsentimental, almost a self-identification.

Even in such pictures his attitude remained objective; they made no social protest, showed no bloated capitalists or idealized workers, offered no creed and no solutions. Although for a time he toyed with radicalism and contributed a few drawings to the *New Masses*, he was never part of the social school that dominated the mid-1930's as the abstract school does the mid-1950's. Marxist artists and critics attacked him for his lack of social orientation, for being a "bourgeois realist" — a Yale man in bum's clothing. In an autobiographical piece written in 1937 he commented sardonically: "1932-3. Deep depression. Art world and Fords and Rockefellers conquered by Mexicans. Emphasis on the social conscious. The hung head. *Time* magazine launches 'American Scene' painters — I seem to be included. Great uproar on all fronts. What? Thomas Craven praises Americans!!! With Benton, Curry, et cetera, condemned by prominent Communist abstract painter, big chief defender of culture, as Hearst's New York 'American' scene Fascist opportunist. 'Chauvinism,' 'Nationalism,' ery the Communist boulevardiers!! Well, what should we do — be ashamed of being what we are — or imitate Orozco, Grosz, African sculpture, and draw endless pictures of gas masks, 'Cossacks' and caricatures of J. P. Morgan?" (In spite of which, fifteen years later a Congressman specializing in red-hunting in the art world branded him as an "experienced organizer.")

While focussing on the human actors in the drama of the city, he did not neglect their setting, the city itself — its buildings, shop-windows, lampposts, the primeval forest under the el, the mass of reading-matter that assaults the eye in signs, posters, billboards — the whole jungle of insistent objects and images in which city-dwellers live. Where that other interpreter of New York, Edward Hopper,

simplified the scene to its massive essentials, Marsh delighted in its wild profusion. These multiform urban details played important parts in his compositions. They were always pictured with precise accuracy, down to the exact type in the headlines of a discarded newspaper lying in the street.

A born draftsman, an observer and recorder of actualities, Marsh had a natural gift, as innate as a color sense, for seeing essential forms and movements, and putting them down swiftly, unhesitatingly and accurately. His visual memory was phenomenal, and he supplemented it with constant sketching. Never without a sketchbook and a fountain pen, he drew unceasingly all his life. Among his works are several hundred books filled with notes of all kinds of things seen on the street, the subway, everywhere he went — the details of a lamppost, the lettering of a sign. "How to learn to draw?" he wrote. "Go out into the street, stare at the people. Go into the subway. Stare at the people. Stare, stare, keep on staring. Go to your studio: stare at your pictures, yourself, everything." At parties he would sit and draw much of the evening, joining in the talk but always looking. Almost every day of his career, right up to the last, he drew from the nude model. Few models, especially women, came to his studio looking for work without getting it, immediately. And he made them work, taking every possible pose. He left literally thousands of figure drawings, often many small studies on one page of the model going through her paces; drawings which reveal a mastery of the figure rare today.

Anatomy was a lifelong interest; he knew it not only from observation and books but from dissecting in medical colleges. These studies resulted in his book *Anatomy for Artists* (1945), based on old master drawings "chiefly from the Italian and Flemish schools before the advent of academicism," and on the classic anatomical works of Vesalius and others. "Strangely enough," he wrote, "in spite of the advance in anatomical medical knowledge since the Renaissance, the art of drawing and the use of anatomy have declined. It is conceded that the highest development in the art of figure drawing was bound together with the knowledge of anatomy."

His knowledge of the figure was much more than academic correctness; it was a passion, both intellectual and sensual, for the body's forms and motions. The figures in his pictures are living — centers of energy, movement, and sexual attraction. Even when they are clothed, one feels that he drew the body first and then put on the clothes. Throughout his work the human body is the dominant factor.

His starting-point was realism, but creative realism, not academic illusionism. His earliest style had been pretty much straight naturalism, but as he studied the old masters, absorbed Miller's ideas, and thought things out, he arrived at a more mature conception of the nature of painting. In his developed thinking, the work of art, while growing directly out of the visible world, was not a copy of that world; it was a re-creation of it in form, line and color, and their design — physical elements which speak directly to the senses. To him painting was the composing of round forms in space, always within the limits of projection and recession established by the picture plane; the Renaissance concept rather than that of modern

naturalism. He saw no necessary conflict between realism and formal design, between the forms of nature and those of art, any more than there had been during the Renaissance. He liked to quote Michelangelo: "Good painting is a music and a melody that only intellect can understand."

He was not primarily a colorist, and his color in itself had no particular appeal, any more than his brushwork, textures or surface qualities. Drawing was all in all to him; every part of the picture must be constructed in three dimensions. His forms were substantial, and instinct with movement — not only the naturalistic portrayal of action (although he had an unerring eye for this) but movement of the forms themselves, plastic movement. His compositions were crowded, filled with forms and movements right out to the edges; more baroque than classic. His pictures of the early 1930's had tended to be overdetailed and composed somewhat episodically, but through the decade one can trace the growth of a more conscious sense of design, until in the paintings of the late '30's the forms are larger, details subordinated, rhythms more fluid and interrelated, color more in harmony with form and space, and each element plays its part in a coordinated whole.

Parallel with his painting career went that of printmaking. In the late 1920's he started with lithography, a natural extension of illustration, but soon switched to etching. Most of his etchings were made at night, when there was no more light for painting. Many of them were based on his paintings, and it is interesting to see how in re-doing them he cut out non-essentials, improved relations of forms, and strengthened linear rhythms, so that the print was usually finer in design than the painting. In the 1940's he took up the ancient medium of copper engraving, then being revived, in which the line is cut by hand directly in the plate instead of being etched with acid, producing a stronger and more consciously directed line. A difficult medium, calling for unusual manual control, his first attempts in it were gauche; but with more experience and after study in Stanley William Hayter's "Atelier 17," his engravings went beyond his etchings in linear and formal design. In both mediums his style was drier and more severe than in his paintings, concentrating on form and playing down local color and chiaroscuro, so that his prints resemble bas-reliefs. Among his most fully realized works, they rank with those of Sloan and Hopper in our realistic graphic tradition.

Marsh's style and content fitted him exceptionally for mural painting, which was being revived in the 1930's by the government art projects. The projects had broken away from the pseudo-classicism of the older American mural school with its symbolical figures of Justice or Industry — all nice American girls — and had introduced more realistic subject-matter concerned with American history and contemporary life. When the Treasury Department Art Program was launched Marsh was one of the first twelve artists chosen to decorate the new buildings in Washington in 1935. Assigned two spaces, each seven by thirteen and a half feet, in the Post Office Department Building, he composed actual scenes of the handling of mail, on slip and on shore, to be executed in fresco directly on wet plaster.

Before starting he studied the fresco technique with the Swedish expert Olle Nordmark. The medium proved sympathetic — a translucent water medium over a white ground, like watercolor and tempera. Working without assistants, he completed the murals in twenty-one days — the first artist to finish.

This proved a prelude to a much more ambitious project, the decoration of the big rotunda of the thirty-year-old Custom House in New York, one of the chief federal buildings in the city; eight large spaces and eight smaller, a total of about 2,500 square feet. The theme evolved was eight successive stages in the arrival of a liner in the port of New York, from passing Ambrose Lightship to the final discharge of cargo — a modern saga, both realistic and epic, logical and understandable in its unfolding, and perfectly appropriate to the building. And no artist could have been better qualified to execute it, by his love of New York's great harbor and his years of painting it.

The shape of the rotunda ceiling presented complicated problems: all concave surfaces, curving both vertically and horizontally, each panel tapering toward the top. To design for such surfaces eight complex compositions of solid, round forms in perspective was no mean feat. He started work on the designs in November 1936 and they were approved the following April. This time he chose to work in secco, directly on the prepared plaster as in fresco, but after it was dry. Because of cuts in federal expenditures he agreed to be enrolled as an assistant clerk in the Treasury Department at a salary of ninety cents an hour, or \$1,560 a year; his eight assistants, enrolled as artists, drew \$1.60 an hour. Actual painting started in the fall of 1937 and the murals were finished in December.

Their style was basically an ample and vigorous realism; they were representations of actualities, accurate in all details, down to the names of tugboats. But in the long process of working out the designs, Marsh evolved compositions which had a largeness, power and balance that were essentially monumental. He had achieved something parallel to the mural painting of the Renaissance; he had embodied living content in monumental form. The Custom House murals are not only an outstanding success of the federal art projects, but one of the most impressive achievements in the history of American mural painting.

Marsh's painting was based on drawing, and painting techniques were always a problem to him, sometimes an obsession. Egg tempera served him well for ten years, but eventually he became dissatisfied with it, feeling that it lacked the richness of oil and that its darks were opaque and dead. In 1939 he abandoned it temporarily and experimented with various oil emulsions, unsuccessfully. At the same time he went back to watercolor, which he had continued to practise outdoors, but now using it for large composed pictures. "I'm through with tempera and egg yolk," he said. "It gets a painting all gummed up. Water colors give clarity, and allow for better drawing." Using hard cake colors and some Chinese ink, he produced close to forty of these big watercolors within a year. As complete as his temperas, they had an added frank satirical humor, fluent handling and graphic

keenness that made them among his liveliest and most successful works in any medium. Among American watercolorists of the time only Burchfield was handling the medium on such a scale and with such substance.

In 1940 he began studying and working with Jacques Maroger, former technical director of the Louvre laboratory, who had developed a medium which he believed was that of the Van Eycks and their successors through the school of Rubens, and which he felt had more body and translucency than oil as used today. To Marsh the Maroger discovery seemed to offer the technical richness which he admired in Rubens but had never been able to approach, and for some years he used it exclusively in his paintings. The first results were deplorable: all his draftsman's qualities vanished and his work became opaque, heavy-handed, and crude in color — which was particularly unfortunate by contrast with his recent watercolors. It seemed as if he had thrown away all his skill and was learning to paint again from the ground up. His friends, while admiring his courage and persistence, were relieved when the worst of this experimental phase was over, after about five years, and he began to make the Maroger medium work, with light glazes as well as heavy impastos.

In the early 1940's he embarked on still another medium, Chinese ink with a brush on paper, the ink prepared by the traditional Chinese method of rubbing a charcoal stick in water. At first he included thin watercolor tints but soon abandoned them for pure grisaille. This medium he continued to use the rest of his life, executing hundreds of big monochrome wash drawings of a scale and completeness equal to his large watercolors. Without the distraction of color, in them he attained a graphic freedom beyond any previous work in water mediums. In their inventiveness and extreme fluidity, their plastic richness and tumultuous rhythms, these Chinese ink compositions include some of his most original creations.

While always devoted to New York, Marsh travelled widely, abroad and in this country. He made seven long visits to Europe, spent chiefly in studying the old masters, once as far as Moscow and Leningrad. It was his boast that "I have made some kind of copy in pen and ink of almost every great picture in the European cities I began visiting in 1926." All his life he remained a learner. And this made it inevitable that he should become a teacher. Beginning in 1935 he taught at the Art Students League, at first in the summers, then from 1942 both winters and summers for the rest of his life, becoming one of the school's most popular instructors. The gist of his teaching he once summed up: "Art is derived from two sources: art and nature. All art is a mixture of the two. The greater the degree of each, the greater the art." Thorough study of the figure, technical procedures, and the old masters, was the foundation of his teaching. Its flavor appears in an article he wrote in 1944: "For painting go to your museum. Stare at the paintings, get a reading glass, look close at some uncovered place, discern what the painter put on first, second, third; note the transparencies, the glazes, the opaque places, the rough, the smooth, the blending, the coarse strokes. . . . Stare at Rembrandt's etchings, Dürer's,

Mantegna's engravings. The modeling of forms, the lines, shadows and reflected light show clearly in old engravings — more clearly than in paintings."

From the middle 1940's Marsh's style exhibited interesting new developments. His subjects remained the same, the chief addition being the entertaining series of tall upright paintings featuring the lampposts and traffic signs of New York. But subject-matter now seemed a springboard, a starting-point for pictorial and technical excursions. Sometimes the subject appeared remote from ordinary reality, as if it was a memory, and the greater reality was the work of art for which it served as motif. Naturalistic exactness was no longer important. Less attention was given to inanimate things, more to the figures, out of whose forms and movements the picture was composed. As he put it: "More and more I am abandoning the 'setting' behind the figures and concentrating on close-ups of the figures themselves. I have found it better to develop pictures in an all-over laying in of large loose areas, writing in the details and accents at the end — painting the whole composition at once — vaguely at first, definitely at the end."

His work revealed increasing plastic purity and freedom. More liberties were taken with natural forms, which assumed a growing fantastic character — elongated thin figures, bulging fat ones, dreamlike running and leaping figures — a rich development of the grotesque vein that had always been present in his art, but now given a freer license. Line was used in unconventional fashion, broken up, cross-hatched, to produce vibration and a continuum throughout the picture. Forms were linked in fluid rhythms running through the composition. His style was tending toward more abstract qualities; it could no longer be called primarily realism, but now had as strong an element of the baroque.

He had taken up egg tempera again, employing it and the Maroger medium interchangeably. Chinese ink also appeared in his paintings, which were drawn in ink on the gesso ground, then carried forward in oil or tempera. Sometimes all mediums were combined in the same picture. Many of his latest paintings were built up in Chinese ink so completely and glazed over so lightly that the ink drawing remained the visible structure. By this time even his heaviest Maroger medium work was executed translucently and with a draftsman's touch. He had returned to the draftsmanlike basis of all his best painting.

His paintings of the 1950's showed a constantly growing skill. Unexpectedly, refinement had replaced the exuberance of earlier years. There was a new delicacy: the forms were finer, the touch more deft, while his color was the most subtle he had ever achieved, blond and clear, with the silvery grays of Chinese ink unifying all the tones. Though not as large or complex as his pictures of the 1930's, these paintings of the 1950's marked a great advance in intrinsic quality. In these last years he was reaping the harvest of his long study and experimentation. His untimely death at the age of fifty-six was a tragic loss to the art of our country and our time.

LLOYD GOODRICH

Biographical Note

REGINALD MARSH was born in Paris, France, March 14, 1898, second son of the American artists Fred Dana Marsh and Alice Randall Marsh. Came with his parents to America in 1900. Lived in Nutley, N. J., where he attended public schools. Moved to New Rochelle, N. Y., 1914. Attended Riverview Military Academy, Poughkeepsie, N. Y., 1914-15, and Lawrenceville School, 1915-16. Entered Yale University, 1916; graduated A. B., 1920. Contributed drawings to the *Yale Record*; became Art Editor of the 1920 Board. In 1919 had his first professional art instruction, in the still life class at Yale, and for a month that summer at the Art Students League in two classes, life and illustration.

In 1920 came to New York where he began free-lance work as illustrator for the New York *Evening Post*, New York *Herald*, *Vanity Fair* and *Harper's Bazaar*. From 1922-25 he was staff artist for the New York *Daily News*, covering chiefly vaudeville, night clubs and trials. Began illustrating for *The New Yorker* in its second number, February 1925; worked actively for it through 1931, then did drawings from time to time. Continued free-lance illustration throughout his life for many periodicals including *Esquire*, *Fortune* and *Life*; also did many book illustrations.

From 1922-29 designed a series of theatre curtains for John Murray Anderson's Greenwich Village Follies and other stage productions. Collaborated with Robert Edmond Jones and Cleon Throckmorton on sets for "Fashion, or Life in New York."

In 1923 married Betty Burroughs, sculptor, daughter of Bryson Burroughs, Curator of Paintings at the Metropolitan Museum of Art, and Edith Woodman Burroughs, sculptor. Moved to Flushing, N. Y., which was his home until his divorce in 1933.

Studied at the Art Students League for short periods with John Sloan, Kenneth Hayes Miller, George Bridgman and George Luks, 1920-24. In 1923 began to paint seriously; joined the Whitney Studio Club, where he was given his first one-man show (oils and watercolors), 1924; and another (lithographs), 1928. Painted many watercolors of the New York area, ships and railroads.

First visit to Europe since childhood in 1925-26, spent mostly in Paris. Studied and copied the art of the past in museums. In the season 1927-28 studied for four months at the Art Students League with Kenneth Hayes Miller, who became a close friend and had a strong influence on his artistic philosophy. To Europe for further study of the old masters, Spring and summer, 1928.

In 1929 moved to his first studio on 14th Street, where he continued to have studios except for short periods until he moved permanently to 1 Union Square in February 1937. One-man exhibitions of

his watercolors in New York at the Valentine Duddensing Galleries, 1927; the Weyhe Gallery, 1928; the Marie Sterner Galleries, 1929.

Began to paint in egg tempera in 1929, and in the next ten years produced a series of pictures which made his reputation as a painter. In 1939 and 1940 painted over forty large watercolor compositions. Worked in lithography in the late 1920's, in etching in the 1930's, and in engraving in the 1940's.

Commissioned in 1935 by the Treasury Department Art Program, he painted two frescoes, "Transfer of Mail from Liner to Tugboat," and "Sorting Mail," in the Post Office Department Building, Washington, D. C. Also for the Treasury Department Art Program he executed in 1937 a series of large murals in the rotunda of the Custom House in New York, representing the various stages in the arrival of a ship in the Port of New York.

Worked at dissection at the College of Physicians and Surgeons, N. Y., 1931, and at the Cornell University Medical College, 1934. In 1935 studied fresco under Olle Nordmark and sculpture with Mahonri Young. Studied copper engraving with Stanley William Hayter, 1940.

From 1940-46 studied with Jacques Maroger, using the "Maroger medium," an emulsion technique based on the painting methods of the old masters. Continued to use the Maroger medium, as well as egg tempera, the rest of his life. Beginning in 1943 painted numerous full-scale monochrome compositions in Chinese ink.

Married to Felicia Meyer, painter, daughter of the painters Herbert Meyer and Anne Norton Meyer, January 2, 1934. From then on he lived in New York, spending weekends in Dorset, Vermont, almost every summer, and winter vacations visiting his father at Ormond Beach, Florida, where he painted watercolors.

Trips to Europe: in 1932 to Berlin, Vienna, Munich, Paris, London; in 1933 to Berlin, Munich, Moscow, Leningrad, London; in 1938 to Paris, Switzerland, London; in 1949 to Naples, Rome, Florence, Venice, Milan, Paris; in 1953 to Rotterdam, Paris, London. Trips to Cuba 1929, 1930, 1931; painted watercolors. In 1943, as artist war correspondent for *Life* magazine, travelled for eighty days to Brazil, Cuba and Trinidad. To the West Indies, 1950. Also travelled extensively in the United States.

From 1931 he was included in most national exhibitions of contemporary American art. One-man shows at the Frank K. M. Rehn Gallery each year from 1930 to 1934 (in 1931, etchings), also 1936, 1938, 1940, 1941, 1943, 1944, 1946, 1948, 1950, 1953. Other one-man exhibitions in New York at M. A. McDonald (prints and drawings), 1939; Martha Jackson Gallery (drawings), 1953; Steeple-

chase Park, Coney Island, 1953. Exhibitions outside New York at the Yale University Art Gallery (watercolors and etchings), 1937; Addison Gallery of American Art (with Waldo Peirce), 1937; the Berkshire Museum, Pittsfield, Mass., 1944 (his first retrospective), and again in 1953; the Carnegie Institute, 1946-47; The Print Club of Cleveland (with Stevan Dohanos), 1948; the Philadelphia Art Alliance, 1950; Moravian College, Bethlehem, Pa., 1954.

Taught drawing and painting at the Art Students League, summers of 1935, 1936, 1939, 1940, 1941. In 1942 began to teach there winters as well as summers and continued for the rest of his life, except for the summer of 1946, when he was guest instructor at Mills College, Oakland, California, for six weeks. In 1949 he was appointed head of the Department of Painting at the Moore Institute of Art, Science and Industry, Philadelphia; taught advanced painting one day a week through the season of 1953/1954.

His book, *Anatomy for Artists*, was published in 1945. Also in the late 1940's he drew a second book on anatomy, still unpublished.

Vice-President of the Art Students League, 1933-34; member of the Board of Control for several

years. Elected Associate of the National Academy of Design, 1937; Academician, 1943; member of the National Institute of Arts and Letters, 1946. A Fellow of the Royal Society for the Encouragement of Arts, Manufactures and Commerce, London, England; and member of the Society of American Graphic Artists, New York.

Awards: M. V. Kohnstamm Prize, Art Institute of Chicago, 1931; Wanamaker Regional Purchase Prize, New York, 1934; Thomas B. Clarke Prize, National Academy of Design, 1937; Limited Editions Club Award, 1938; Watson F. Blair Prize, Art Institute of Chicago, 1940; Dana Watercolor Medal, Pennsylvania Academy of the Fine Arts, 1941; First W. A. Clark Prize and Corcoran Gold Medal, Corcoran Gallery of Art, Washington, D. C., 1945; Thomas J. Watson Purchase Prize, Salmagundi Club, N. Y., 1945; the Gold Medal for Graphic Arts of the National Institute of Arts and Letters, presented by the American Academy of Arts and Letters, 1954.

In June 1954 he was appointed art editor of the Encyclopaedia Britannica.

Died of a heart attack in Dorset, Vermont, July 3, 1954.

Selected Bibliography

The place of publication of books is New York unless otherwise noted. The place of publication of periodicals has not been noted except for certain little-known magazines.

Abbreviations: Ag August, Am American, Ap April, D December, ed edited, F February, il illustration(s), Ja January, Je June, Jl July, mag magazine, Mr March, My May, N November, O October, p page(s), S September, sup supplement.

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Acknowledgments

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Catalogue of the Exhibition

The arrangement is chronological. The dimensions are in inches, height preceding width. The dimensions of watercolors and drawings are sight. Where the owner is not given the work has been lent by the Estate of Reginald Marsh through the Frank K. M. Rehn Galleries. An asterisk indicates that the work is illustrated.

Certain works are for sale, including all prints. Prices will be furnished on request.

Paintings

Unless otherwise stated the medium is egg tempera on a gesso ground, and the support is composition board, usually Masonite, occasionally canvas over composition board. In paintings from about 1950 on, Chinese ink and oil were sometimes used in combination with egg tempera.

- *1 WHY NOT USE THE "L"? 1930. 36 x 48. Collection of the Whitney Museum of American Art.
- 2 WONDERLAND CIRCUS SIDE SHOW. 1930. 48 x 48.
- 3 HOLY NAME MISSION. 1931. 35½ x 47½. Lent by the International Business Machines Corp., Fine Arts Department.
- 4 THIRD AVENUE EL. 1931. 24 x 36.
- *5 BMT, FOURTEENTH STREET. 1932. 60 x 36.
- *6 HUDSON BAY FUR COMPANY. 1932. 30 x 40.
- *7 LOCOMOTIVES WATERING. 1932. Wood panel. 24 x 36. Lent by Mrs. Reginald Marsh.
- *8 PIP AND FLIP. 1932. 48¼ x 48¼.
- *9 TATTOO AND HAIRCUT. 1932. 46½ x 47⅞. Lent by the Art Institute of Chicago, gift of Mr. and Mrs. Earle Ludgin.
- *10 GEORGE TILYU'S STEEPLECHASE. 1932. 30⅛ x 40. Lent by the John Barnes Foundation.
- 11 ZEKE YOUNGBLOOD'S DANCE MARATHON. 1932. 25 x 36½. Lent by Edward W. Root.
- *12 THE BOWL. 1933. 35⅞ x 59⅞. Lent by the Brooklyn Museum.
- 13 SELF-PORTRAIT. 1933. 16 x 12. Lent by Mrs. Reginald Marsh.
- *14 CONEY ISLAND BEACH, 1934. 36 x 40. Lent by Mrs. Reginald Marsh.
- *15 EAST TENTH STREET JUNGLE. 1934. 30 x 40. Lent by Mr. and Mrs. Charles J. Rosenbloom.
- 16 EVENING, CENTRAL PARK. 1934. 30 x 40. Lent by William Benton.
- *17 FOURTEENTH STREET. 1934. 36 x 40. Lent by Mrs. Reginald Marsh.
- *18 HIGH YALLER. 1934. 23½ x 17½. Lent by Mr. and Mrs. Alfred Easton Poor.
- *19 NEGROES ON ROCKAWAY BEACH. 1934. 30 x 40. Lent by Mr. and Mrs. Albert Hackett.
- *20 MINSKY'S CHORUS. 1935. 30 x 36. Lent by Mr. and Mrs. Albert Hackett.
- *21 END OF THE FOURTEENTH STREET CROSSTOWN LINE. 1936. Wood panel. 24 x 36. Lent by the Pennsylvania Academy of the Fine Arts.
- *22 MONDAY NIGHT AT THE METROPOLITAN. 1936. 40 x 30. Lent by the University of Arizona, University Art Collection.
- *23 A MORNING IN MAY. 1936. 24 x 30. Lent by Mr. and Mrs. Joseph Walker.
- *24 STEEPLECHASE PARK. 1936. 36 x 48. Lent by Joseph H. Hirshhorn.

- °25 TWENTY CENT MOVIE. 1936. 30 x 40. Collection of the Whitney Museum of American Art.
- 26 AIRHOLE. 1938. 24 x 30.
- °27 BATTERY BELLES. 1938. 30 x 40.
- °28 HUMIAN POOL TABLES. 1938. $29\frac{3}{4}$ x $39\frac{7}{8}$. Collection of the Whitney Museum of American Art, gift of Mrs. Reginald Marsh and William Benton.
- °29 NAKED OVER NEW YORK. 1938. $29\frac{3}{4}$ x 40. Lent by Mrs. Reginald Marsh.
- °30 HUDSON BURLESK, UNION CITY, N. J. 1945. Oil. 36 x 30.
- °31 ELDORADO. 1946. 22 x 30. Lent by William Benton.
- °32 CONEY ISLAND BEACH, 1947. $30\frac{1}{4}$ x 48.
- °33 TAXI DANCE HALL. 1947. On paper. $26\frac{7}{8}$ x $40\frac{7}{8}$. Lent by William Benton.
- °34 BOWERY DRUNKS. 1948. 48 x $29\frac{3}{4}$. Lent by the Museum of Art of Ogunquit.
- °35 HUDSON BURLESK CHORUS. 1948. 27 x 48. Lent by Joseph H. Hirshhorn.
- °36 CONEY ISLAND BEACH, 1951. Oil. $24\frac{3}{4}$ x 30.
- 37 GIRL BICYCLISTS. 1951. Oil. 40 x 16. Lent by William Benton.
- 38 GIRL WALKING. 1951. 12 x 9. Lent by Mrs. Reginald Marsh.
- °39 SWINGING CHAIRS. 1951. Oil. 16 x 24.
- °40 THE BOWERY AT PELL STREET. 1952. 49 x 18. Lent by Dr. Alexander Frieden.
- °41 MATINEE. 1952. Oil. 48 x 12. Lent by Mrs. Reginald Marsh.
- 42 TRAFFIC POST, FOURTEENTH STREET. 1952. Oil. 48 x 12. Lent by Dr. and Mrs. James E. Ziegler, Jr.
- 43 TWO WOMEN PICKED BY IKE FOR TOP POSTS. 1952. Oil. 24 x $19\frac{7}{8}$.
- 44 CONEY ISLAND BEACH, 1953. 18 x 24. Lent by the John Barnes Foundation.
- °45 STRIP TEASE. 1953. 18 x 24. Lent by Mrs. Reginald Marsh.
- 46 THE LAMP. 1954. Oil. $16\frac{1}{8}$ x $11\frac{7}{8}$.
- °47 NO TURNS PERMITTED. 1954. 48 x 12. Lent by Mrs. Reginald Marsh.
- °48 STRIPPER. Probably 1954. 10 x 8. Lent by Mrs. Reginald Marsh.
- 49 STRIPPER. 1954. 10 x $7\frac{7}{8}$. Lent by Mrs. Reginald Marsh.
- 50-53 Four small fantasies. 1950's. Lent by William Benton.

Watercolors

- 54 LOCOMOTIVES. 1932. $13\frac{1}{8}$ x $19\frac{1}{4}$.
- 55 NEW YORK MORNING. 1932. $13\frac{3}{4}$ x $19\frac{3}{4}$.
- 56 Cover for *The New Yorker*, April 27, 1935. $16\frac{1}{4}$ x $10\frac{3}{8}$.
- 57 FERRY TO MANHATTAN. 1938. $13\frac{5}{8}$ x $19\frac{5}{8}$.
- 58 QUEEN MARY. 1938. $13\frac{5}{8}$ x $19\frac{5}{8}$.
- 59 SHIPS DOCKED. 1938. $13\frac{5}{8}$ x $19\frac{5}{8}$.
- 60 SUN BATHERS. 1938. $13\frac{5}{8}$ x $19\frac{5}{8}$.
- °61 HAT DISPLAY. 1939. 40 x $26\frac{3}{8}$.
- 62 HITLER ESCAPES. 1939. 40 x $26\frac{3}{8}$.
- 63 10 SHOTS 10 CENTS. 1939. 27 x 40. Collection of the City Art Museum of St. Louis.
- 64 CHICKEN RIDE. 1940. $26\frac{1}{2}$ x 40. Lent by Mrs. Reginald Marsh.
- 65 ELTINGE FOLLIES. 1940. $26\frac{1}{2}$ x 40.
- 66 LINER. 1940. 15 x 22.
- °67 MEMORIES OF THE STORK CLUB. 1940. $26\frac{1}{2}$ x 40. Lent by Miss Ruth M. Woodward.
- °68 MERRY-GO-ROUND. 1940. $26\frac{1}{2}$ x 40.
- °69 MINK AND MANNEQUIN. 1940. $26\frac{1}{2}$ x $39\frac{1}{2}$. Lent by the Louise C. Murdock Estate Art Fund.

- °70 NEW DODGEM. 1940. 40 $\frac{1}{4}$ x 26 $\frac{3}{4}$.
Collection of the Whitney Museum of
American Art.
- °71 PROMETHEUS IN ROCKEFELLER CENTER.
1940. 27 x 40. Lent by Mrs. Florence
C. Wislocki.
- 72 S. S. BORDERLAND. 1940. 14 $\frac{7}{8}$ x 22.
- 73 STROKEY'S BAR. 1940. 26 $\frac{1}{2}$ x 40. Lent
by the Art Museum of the New Britain
Institute.
- °74 SWIMMING OFF WEST WASHINGTON
MARKET. 1940. 26 $\frac{3}{4}$ x 40 $\frac{1}{4}$. Lent by
the Albright Art Gallery.
- 75 CHARTRES. 1949. 21 $\frac{1}{2}$ x 14. Lent by
Mrs. Robert J. Leonard, Jr.
- 76 NEW YORK FROM WEEHAWKEN. 1954.
13 $\frac{3}{4}$ x 19 $\frac{3}{4}$. Lent by Mrs. Reginald
Marsh.

Chinese Ink Drawings

In certain pictures of the 1940's, some water-
color was also used.

- 77 CONEY ISLAND BEACH, NUMBER 1. 1943.
21 $\frac{1}{2}$ x 29 $\frac{1}{2}$. Collection of the Whitney
Museum of American Art.
- 78 GYPSY ROSE LEE. 1943. 21 $\frac{1}{4}$ x 29 $\frac{3}{8}$.
Lent by William Benton.
- 79 BUMS AND GIRL. 1944. 20 $\frac{1}{2}$ x 30 $\frac{1}{4}$.
Lent by William Benton.
- °80 EYES TESTED. 1944. 30 $\frac{1}{2}$ x 21 $\frac{3}{4}$. Lent
by Mr. and Mrs. Lawrence A. Fleisch-
man.
- °81 HUDSON BURLESK. 1944. 39 $\frac{3}{4}$ x 26 $\frac{1}{4}$.
- 82 LET'S BE A CHILD AGAIN. 1944. 26 $\frac{5}{8}$
x 40.
- 83 STEEPLECHASE PARK, CONEY ISLAND.
1944. 26 $\frac{1}{4}$ x 39 $\frac{5}{8}$. Lent by the Mu-
seum of the City of New York.
- °84 WHITE TOWER HAMBURGER. 1945.
26 $\frac{1}{4}$ x 39 $\frac{3}{4}$. Collection of the Whitney
Museum of American Art.

- 85 CONEY ISLAND BEACH, 1947. 26 x 39 $\frac{1}{2}$.
- 86 IN THE SURF. 1947. 22 $\frac{3}{8}$ x 30 $\frac{1}{2}$.
- 87 NEW GARDENS. 1947. 26 $\frac{5}{8}$ x 40 $\frac{1}{4}$.
- °88 WATER SPORTS. 1948. 16 $\frac{1}{2}$ x 30 $\frac{3}{8}$.
- 89 VARIETY FOLLIES. 1951. 22 $\frac{1}{2}$ x 30 $\frac{5}{8}$.
- 90 ATOMIC BLONDE. 1952. 22 $\frac{5}{8}$ x 30 $\frac{3}{4}$.
- °91 BATHING—PICK-A-BACK. 1952. 22 $\frac{1}{2}$ x
30 $\frac{5}{8}$.
- 92 CONEY ISLAND BEACH. 1952. 21 $\frac{3}{4}$ x
30 $\frac{1}{2}$. Lent by Mrs. Reginald Marsh.
- °93 THE BOWERY. 1952-3. 22 $\frac{1}{2}$ x 30 $\frac{3}{4}$.

Drawings

Nos. 105-128 are lent by Mrs. Reginald
Marsh.

- 94-95 Two drawings for the New York
Daily News, 1924.
- 96-103 Eight drawings for *The New York-
er*, 1920's.
- 104 "This is her first lynching." *The New
Yorker*, 1934. Crayon and ink. 17 $\frac{1}{2}$ x
12. Lent by Augustus M. Kelley.
- 105-107 Three drawings for Daniel Defoe's
Moll Flanders, 1942.
- 108-111 Four drawings for *Anatomy for
Artists*, 1945, and a second anatomical
book, unpublished.
- 112-115 Four sketches for compositions,
1940's.
- 116-123 Eight drawings from the nude,
1940's and 1950's.
- 124-128 Five drawings for Alva Johnston's
The Legendary Mizners, 1953.

Lithographs

All lithographs, etchings and engravings are
lent by Mrs. Reginald Marsh.

- 129 THE BOWERY. 1928. 8 $\frac{1}{4}$ x 11 $\frac{5}{8}$.

130 PENNSYLVANIA STATION. 1929. $11\frac{1}{4} \times 15\frac{5}{8}$.

131 UNION SQUARE. 1933. $13\frac{1}{2} \times 8\frac{1}{2}$.

Etchings

132 GAIETY BURLESK. 1930. $11\frac{7}{8} \times 9\frac{3}{4}$.

133 IRVING PLACE BURLESK. 1930. $9\frac{7}{8} \times 11\frac{7}{8}$.

134 MERRY-GO-ROUND. 1930. $6\frac{3}{4} \times 9\frac{3}{4}$.

135 SCHOOLGIRLS IN SUBWAY — UNION SQUARE. 1930. $9\frac{3}{4} \times 7\frac{7}{8}$.

136 THIRD AVENUE EL. 1930. $6 \times 8\frac{7}{8}$.

137 THE BARKER. 1931. $9\frac{7}{8} \times 8$.

138 SKYLINE FROM PIER 10, BROOKLYN. 1931. $6\frac{3}{8} \times 11\frac{7}{8}$.

139 TENTH AVENUE AT TWENTY-SEVENTH STREET. 1931. $7\frac{7}{8} \times 10\frac{7}{8}$.

140 BREAD LINE—NO ONE HAS STARVED. 1932. $6\frac{3}{8} \times 11\frac{7}{8}$.

141 GAIETY BURLESK. 1932. $7\frac{7}{8} \times 9\frac{7}{8}$.

142 TATTOO-SHAVE-HAIRCUT. 1932. $9\frac{7}{8} \times 9\frac{3}{4}$.

143 STAR BURLESK. 1933. $11\frac{3}{4} \times 8\frac{7}{8}$.

144 ERIE RAILROAD LOCOMOTIVES WATERING. 1934. $8\frac{3}{4} \times 11\frac{3}{4}$.

145 JUNGLE. 1934. $7\frac{7}{8} \times 11\frac{7}{8}$.

146 CONEY ISLAND BEACH. 1935. $8\frac{7}{8} \times 11\frac{7}{8}$.

147 STEEPLECHASE SWINGS. 1935. $8\frac{7}{8} \times 12\frac{7}{8}$.

148 MINSKY'S NEW GOTHAM CHORUS. 1936. $8\frac{7}{8} \times 11\frac{7}{8}$.

149 WOODEN HORSES. 1936. $7\frac{7}{8} \times 13$.

150 BATTERY BELLES. 1938. Etching and engraving. $8\frac{7}{8} \times 11\frac{7}{8}$.

151 CONEY ISLAND BEACH, NUMBER 1. 1939. $9\frac{3}{4} \times 11\frac{7}{8}$.

Engravings

152 MERRY-GO-ROUND. 1938. $9\frac{7}{8} \times 7\frac{7}{8}$.

153 FELICIA. 1939. $3\frac{7}{8} \times 2\frac{7}{8}$.

154 GRAND TIER AT THE METROPOLITAN. 1939. $6\frac{7}{8} \times 9\frac{7}{8}$.

155 ELTINGE FOLLIES. 1940. $12 \times 9\frac{3}{4}$.

156 GIRL IN FUR JACKET READING TABLOID. 1940. $11\frac{7}{8} \times 5\frac{7}{8}$.

157 THREE GIRLS ON A CHICKEN. 1941. $7\frac{7}{8} \times 9\frac{3}{4}$.

158 CONEY ISLAND BEACH. 1942. $7\frac{7}{8} \times 9\frac{3}{4}$.

159 GIRL AND SOLDIER. 1942. 6×4 .

160 MERRY-GO-ROUND. 1943. $9\frac{7}{8} \times 7\frac{7}{8}$.

Murals

Photographs of and studies for mural paintings in the Post Office Department Building, Washington, D. C., and in the Custom House, New York.

Nos. 2-5, 7, 11, 13, 16, 21, 23, 26, 35, 37, 38, 42-44, 46-53, 56, 57, 59, 60, 62, 64-66, 73, 75-79, 82, 83, 86, 89 and 92, as well as a number of the drawings and prints, and all the mural photographs and studies, are included only in the showing at the Whitney Museum.



Why Not Use the "L"? 1930. Egg tempera, 36 x 48.
Whitney Museum of American Art.



*BMT,
Fourteenth
Street.*

1932. Egg tempera
60 x 36.

*Estate of
Reginald Marsh.*



George Tilyou's Steeplechase. 1932. Egg tempera. $30\frac{1}{8}$ x 40.
The John Barnes Foundation.



Hudson Bay Fur Company. 1932. Egg tempera, 30 x 40.

Estate of Reginald Marsh.

Pip and Flip. 1932. Egg tempera. 48¼ x 48¼.
Estate of Reginald Marsh.



Locomotives Watering. 1932. Egg tempera. 24 x 36.

Collection of Mrs. Reginald Marsh.





Tattoo and Haircut. 1932. Egg tempera. 46½ x 47⅞.

The Art Institute of Chicago, gift of Mr. and Mrs. Earle Ludgin.



The Bowl. 1933. Egg tempera, 357/8 x 597/8.

East Tenth Street Jungle. 1934. Egg tempera. 30 x 40.

Collection of Mr. and Mrs. Charles J. Rosenbloom.





Coney Island Beach, 1934. Egg tempera. 36 x 40.

Collection of Mrs. Reginald Marsh.



Fourteenth Street. 1934. Egg tempera. 36 x 40.
Collection of Mrs. Reginald Marsh.



High Yaller.

1934. Egg tempera. 23½ x 17½.

Collection of
Mr. and Mrs. Alfred Easton Poor.

Negroes on Rockaway Beach. 1934. Egg tempera. 30 x 40.
Collection of Mr. and Mrs. Albert Hackett.





Minsky's Chorus. 1935. Egg tempera. 30 x 36.

Collection of Mr. and Mrs. Albert Hackett.

End of the Fourteenth Street Crosstown Line. 1936. Egg tempera. 24 x 36.
The Pennsylvania Academy of the Fine Arts.





Monday Night at the Metropolitan. 1936. Egg tempera. 40 x 30.

University of Arizona, University Art Collection.

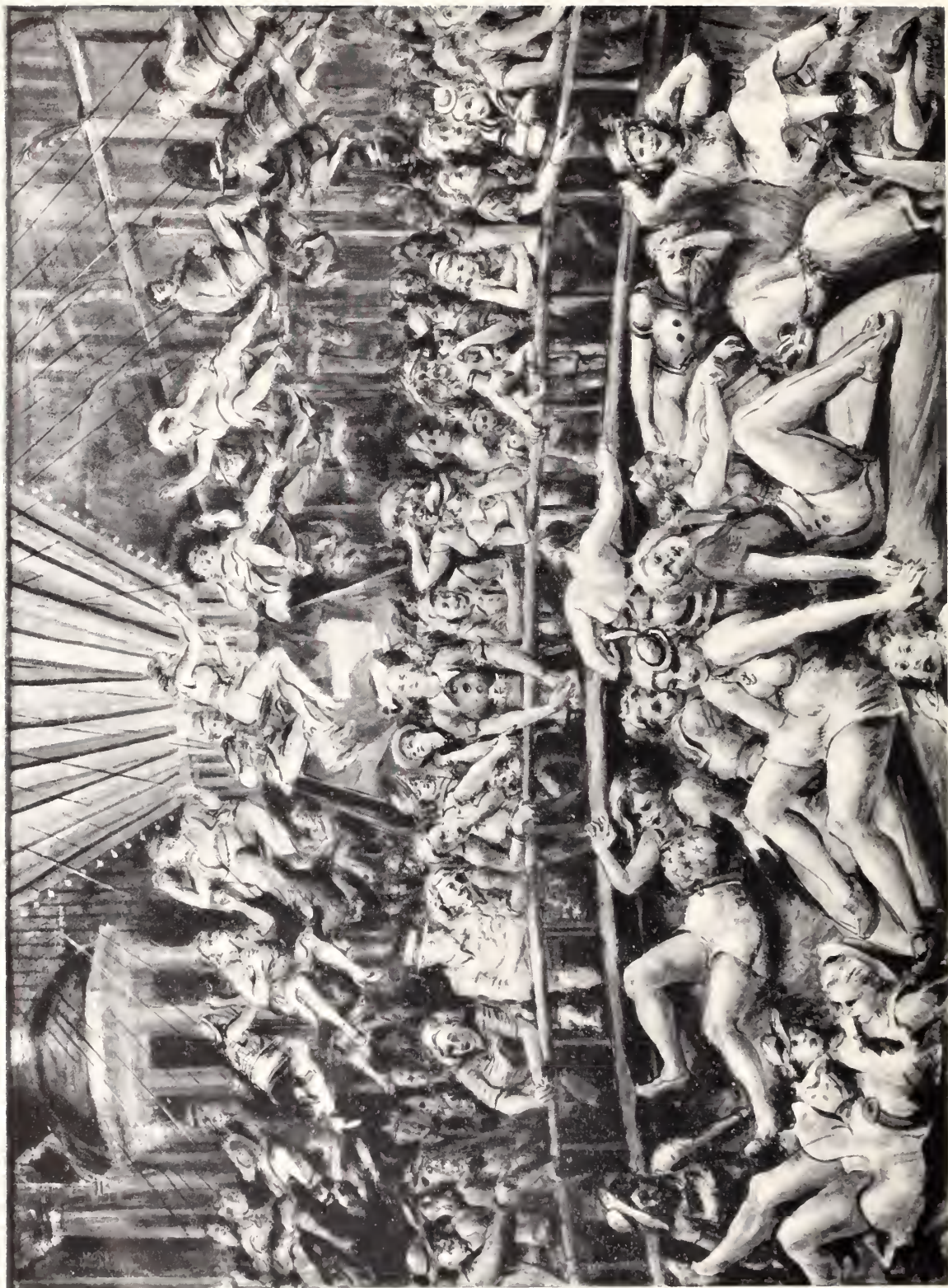


Human Pool Tables. 1938. Egg tempera. 29¾ x 397/8.

Whitney Museum of American Art, gift of Mrs. Reginald Marsh and William Benton.



A Morning in May. 1936. Egg tempera. 24 x 30.
Collection of Mr. and Mrs. Joseph Walker.



Steeplechase Park. 1936. Egg tempera. 36 x 48.

Collection of Joseph H. Hirshhorn.

Twenty Cent Morie. 1936. Egg tempera. 30 x 40.

Whitney Museum of American Art.





Naked over New York. 1938. Egg tempera. 29¾ x 40.

Collection of Mrs. Reginald Marsh.

Battery Belles. 1938. Egg tempera. 30 x 40.

Estate of Reginald Marsh.





New Dodgem. 1940. Watercolor, 40 $\frac{1}{4}$ x 26 $\frac{3}{4}$.

Whitney Museum of American Art.

Hat Display. 1939. Watercolor, 40 x 26 $\frac{3}{8}$.

Estate of Reginald Marsh.





Memories of the Stork Club. 1940. Watercolor. 26½ x 40.

Collection of Miss Ruth M. Woodward

Merry-go-round. 1940, Watercolor, 26½ x 40.

Estate of Reginald Marsh.





Prometheus in Rockfeller Center. 1940. Watercolor. 27 x 40.

Collection of Mrs. Florence C. Wislocki.

Swimming off West Washington Market. 1940. Watercolor, 26 $\frac{3}{4}$ x 40 $\frac{1}{4}$.
Albright Art Gallery.





Eyes Tested.

1944. Chinese ink.

30½ x 21¾.

Collection of
Mr. and Mrs.

Lawrence A. Fleischman.



Hudson Burlesk.
1944. Chinese ink.
39 $\frac{3}{4}$ x 26 $\frac{1}{4}$.

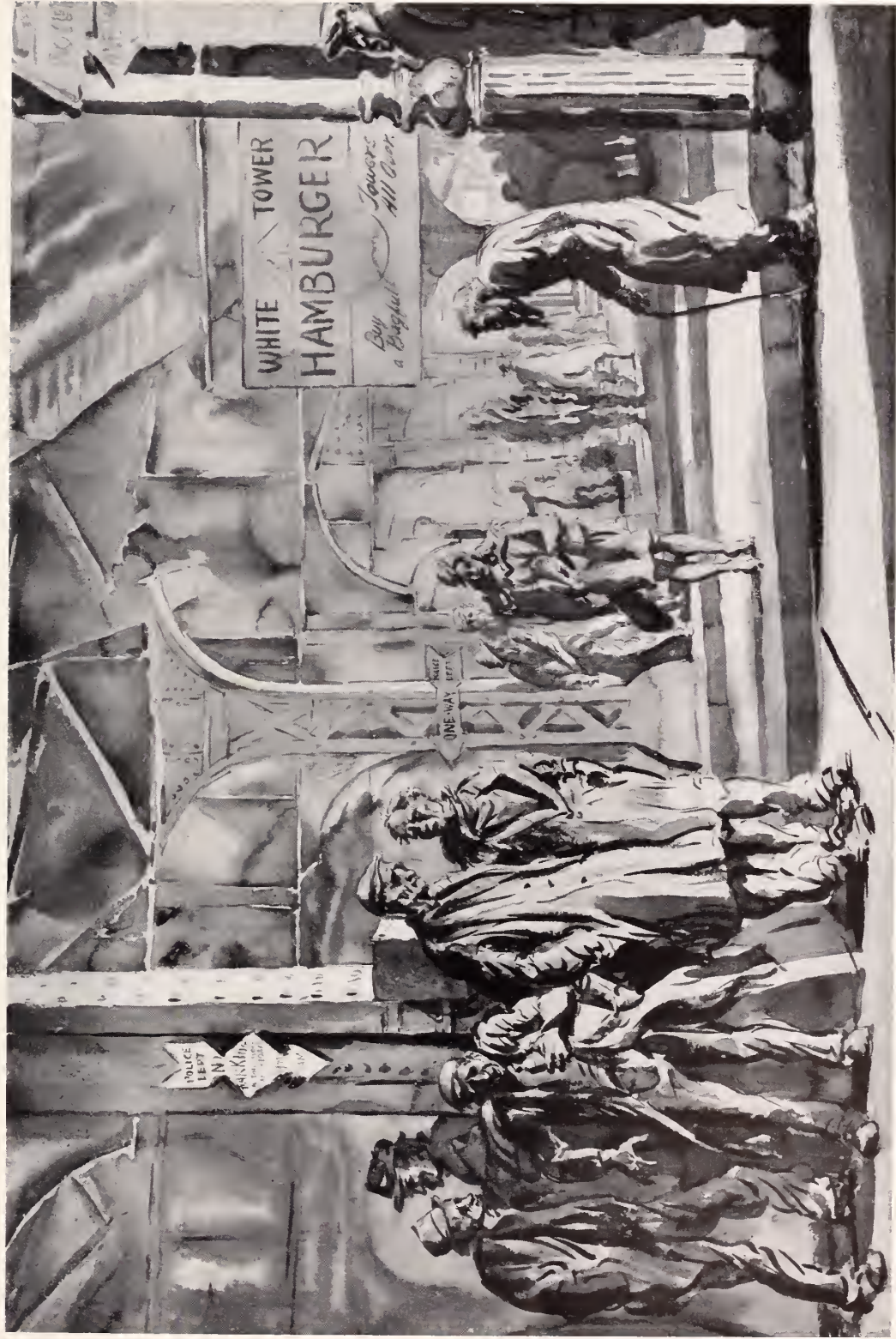
*Estate of
Reginald Marsh.*



Eldorado. 1946. Egg tempera. 22 x 30.

Collection of William Benton.

White Tower Hamburger. 1945. Chinese ink. 26¼ x 39¾.
Whitney Museum of American Art.





Hudson Burlesk, Union City, N. J. 1945. Oil. 36 x 30.

Estate of Reginald Marsh.



Mink and Mannequin. 1940. Watercolor. 26½ x 39½.

Louise C. Murdock Estate Art Fund

Coney Island Beach, 1947. Egg tempera, 30¼ x 48.

Estate of Reginald Marsh.





Taxi Dance Hall. 1947. Egg tempera. $26\frac{7}{8} \times 40\frac{7}{8}$.

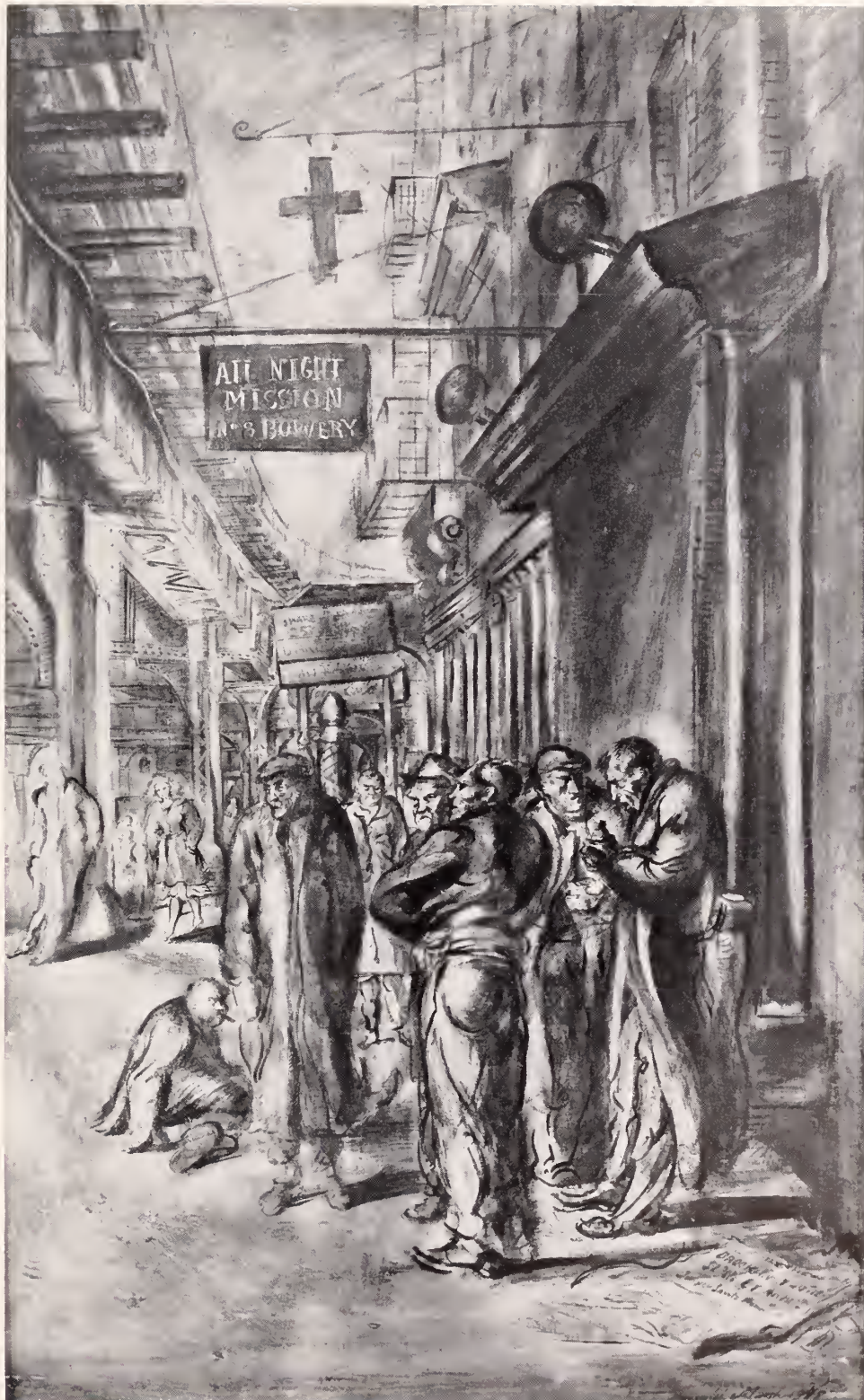
Collection of William Benton.

Bowery Drunks.

1948. Egg tempera.

48 x 29 $\frac{3}{4}$.

*Museum of Art
of Ogunquit.*





Hudson Burlesk Chorus. 1948. Egg tempera. 27 x 48.

Collection of Joseph H. Hirshhorn.



Water Sports. 1948. Chinese ink. $16\frac{1}{2} \times 30\frac{3}{8}$.
Estate of Reginald Marsh.



LEFT:

Swinging Chairs. 1951. Oil. 16 x 24.

Estate of Reginald Marsh.

LEFT:

Coney Island Beach, 1951. Oil. 24¾ x 30.

Estate of Reginald Marsh.

RIGHT:

The Bowery at Pell Street. 1952. Egg tempera. 47½ x 15.

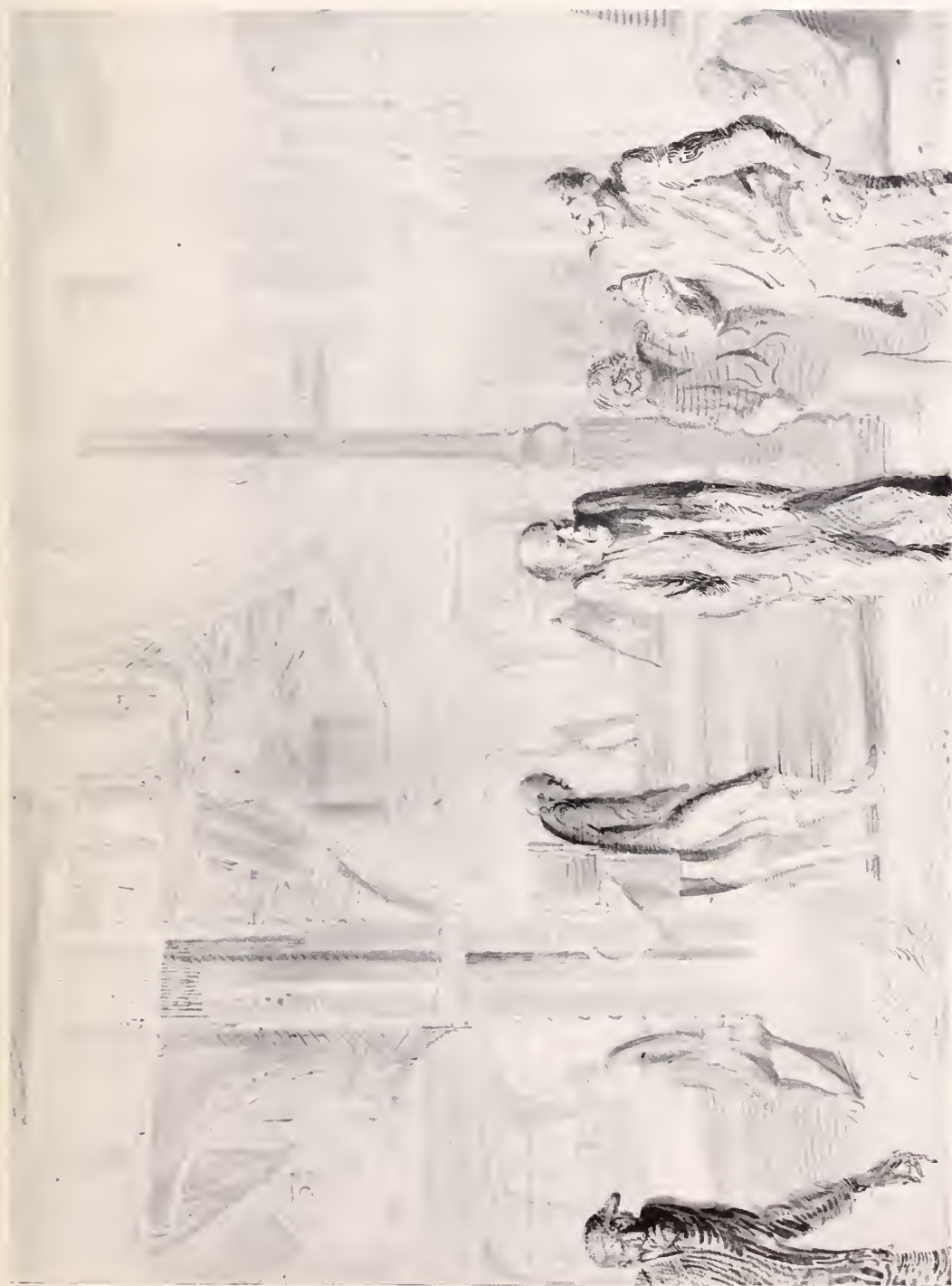
Collection of Dr. Alexander Frieden.



Bathing—Pick-a-back.
1952. Chinese ink.
22½ x 30⅝.
Estate of
Reginald Marsh.



The Bowery.
1952-3, Chinese ink.
22 1/2 x 30 3/4.
Estate of
Reginald Marsh.



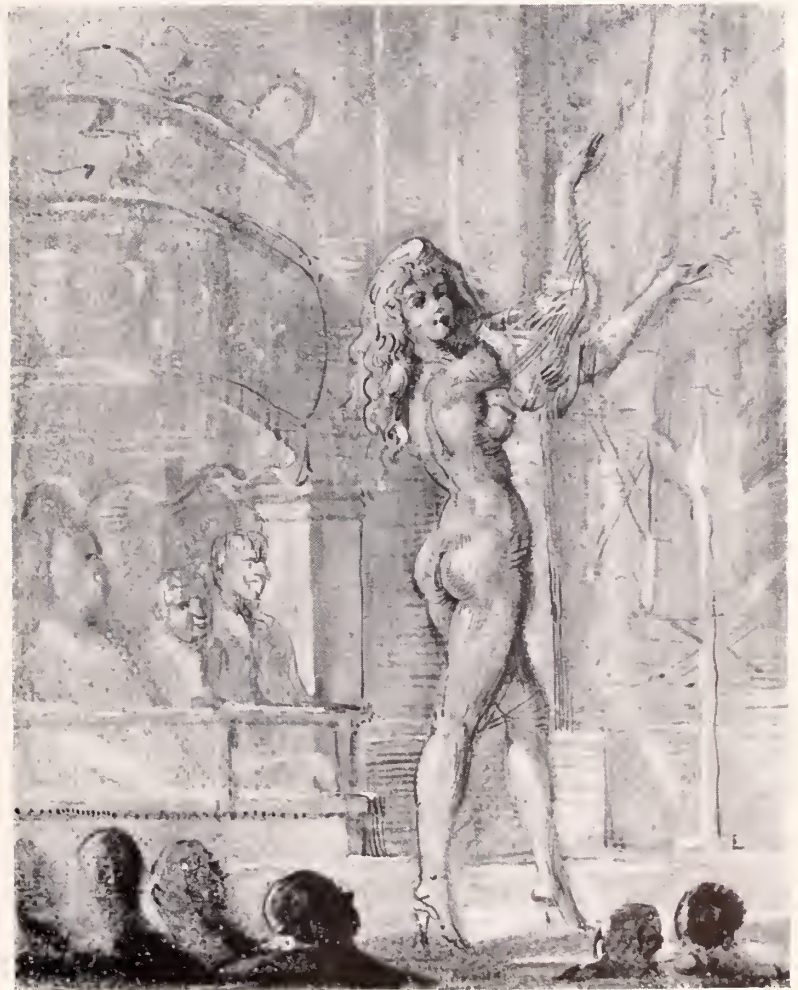


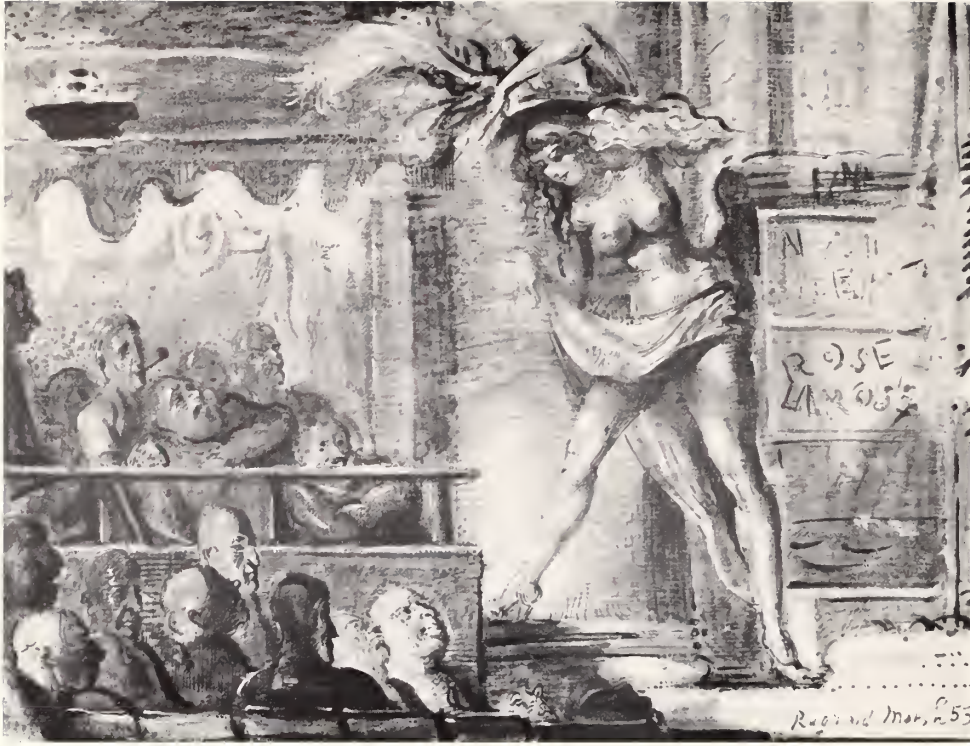
Matinee.

1952. Oil. 48 x 12. (Detail)

Collection of
Mrs. Reginald Marsh.

Stripper. Probably 1954. Egg tempera and Chinese ink. 10 x 8.
Collection of Mrs. Reginald Marsh.





Strip Tease. 1953. Egg tempera and Chinese ink. 18 x 24.

Collection of Mrs. Reginald Marsh.

No Turns Permitted.

1954. Egg tempera and Chinese ink, 48 x 12.

Collection of Mrs. Reginald Marsh.







